

# Imperial songs

Arthur Lloyd, Meiji  
(Emperor of  
Japan)

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# Imperial Songs

BEING POEMS BY

T.M. The EMPEROR and EMPRESS of JAPAN

THE CROWN PRINCE and PRINCESS,

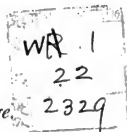
and other Imperial and distinguished Personages.

translated by

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TOKYO,

THE KINKODO PUBLISHING CO.

1905.



12 JAN 1988

## INTRODUCTION.

The present work contains, as the title-page has already informed the reader, an English rendering of poems by very exalted personages, to whom I owe a debt of gratitude for the kindness which has thus enabled me to put their writings before the English-speaking public.

Japan has for its ancient ruling House an affection and loyalty such as it is difficult to find in any other country. The Imperial House is co-eval with the nation : there never was a time when the Japanese people stood under the rule of any but a Sovereign of this one ancient line, and Japanese history, religion, and sentiment, are so closely interwoven with the loyalty due, and given, to the Imperial House, that it is almost impossible to think of the Japanese people apart from its rulers. The Imperial House of Japan occupies a place that is absolutely *sui generis* in the world. Quite apart, however, from the traditional feelings of reverence and love which the Japanese cherish for their Emperor, by virtue of the position which He holds, as the direct descendant of a line of Sovereigns that have sat on the throne in unbroken succession from time immemorial, His Gracious Majesty, the present Emperor, and His Illustrious Consort have endeared themselves to all classes of their subjects by personal qualities such as form the characteristic virtues of good Rulers.

His Majesty has, during all the long years of his reign, been the veritable Father of his country, and in all the joys, sorrows, and anxieties, which the nation has experienced during the last thirty-seven years, the people have always known that in the seclusion of the Imperial Palace there resided a man, painstaking, laborious, conscientious, and upright, whose heart beat towards them with a father's love, and whom they might always trust to do the thing that was right. No one can have lived for any length of time in the

country without understanding how great has been the moral strength imparted to the nation by the absolute confidence which it has at all times been able to repose in the judgment and righteousness of the Emperor.

We know, too,—we who have made our home in this country for any length of time—that if His Majesty has been a Father to His people, the Empress has been a Mother. Politics, Statesmanship, and questions of Government, do not come within the sphere of a woman's activities, however exalted that woman may be (unless, indeed, like Queen Victoria, she be called by Providence to assume the cares of a Queen Regnant); but the Consort of a Sovereign has a very distinct and well-defined position in the social life of the nation, and Her Majesty has nobly fulfilled the duties of her rank. The model of a good wife, she has also been a veritable Mother in her relations to the people. We have never known her come short of her duties in any point; whatever has been expected of her she has done, nobly and readily, and it would be hard to enumerate all the acts of kindness and charity which she has quietly done since first she became the Imperial Consort.

Japan is happy in her present rulers; she is further to be congratulated on the fact that in the Crown Prince and Crown Princess she can see the promise and pledge of the continuation of the happy traditions of the Meiji era.

When we consider all that has been done in Japan during the last forty years, and the wonderful improvement and growth that is evident in every department of the national life, we feel sure that the blessing of Almighty God has been resting on the land. We feel equally sure that the men who have been the instruments of Heaven in effecting these great changes must have been good men. None but good men and women could have succeeded in the happy accomplishment of so stupendous a task. It is my hope that the perusal of these short and simple poems will show to the reader in other countries

what a good man sits on the Throne of Japan, and what a good woman sits by his side. There can be no higher praise than that. The word "good" is in itself complete, a natural superlative, and when the necessities of language have compelled men to find words to express gradations of good, the comparative and superlative have in every language been formed irregularly by using a word derived from some other root.

The composition of short poems has always been one of the principal amusements of educated Japanese, the practice being traceable at least as far back as the early part of the sixth century of the Christian era, when the refining influences of Buddhism encouraged the introduction of harmless and intellectual pastimes in the place of the rougher sports to which a former age had been addicted. It is true that it was not long before human nature once more asserted herself, before the huntsman took up the bow and arrow which Buddhism bade him lay aside, and the fisherman repaired the net which he had torn to pieces on giving his adherence to a religion which forbade the taking of life; but the spirit of poetry found a congenial abode in the Japanese heart, and in process of time verse-making was done not only by the learned and cultured, at solemn or merry gatherings, but by the huntsman in the field and the warrior on the eve of battle. Japanese literature has many instances of poems composed under such unpropitious conditions.

These poems are always short: they are in truth epigrams rather than poems, and a true Japanese poem is complete within the narrow compass of thirty one syllables. It is true that there is another sort of poem, the *naga-uta*, or "long poem," which is written in a metre not unlike that of an English ballad, with lines of alternating seven and five syllables which may be continued *ad infinitum* and be expanded into lengthy poems like the metrical romances of Sir Walter Scott or Byron. These *naga-uta* measures were largely used in ancient times for the *wasan* or hymns in which the Buddhist clergy set forth



the mysteries of their faith, and in modern times have come into considerable prominence again, the twentieth century war-songs, for instance, having been mostly composed in this metre. But the Japanese song *par excellence* is the *waka* or short poem of thirty one syllables, and this alone is composed at the poetical meetings which the cultured classes of the Japanese are so fond of holding.

Buddhism, especially the Buddhism of the Contemplative School known in Japan as the Zen sect, has had much influence upon the development of the Japanese *waka* or epigram. It is one of the characterizing tenets of this sect that religious and spiritual truth is within the reach of the man who, setting his mind free from all worldly defilement and abstracting himself from all sensual surroundings, gives himself up entirely to a contemplation so profound that self becomes merged in the Ocean of the Universal Buddha. The short, pithy, thirty-one syllable epigrams served admirably to express the results of these contemplations, and we find the *waka* of the seventeenth and eighteenth centuries full of the teachings of contemplative Buddhism.

It is almost impossible adequately to render these epigrammatic poems into English verse. To translate poetry from one language into another is always difficult, even when the two languages are akin, as English and German. Where the idioms of the two languages are as far apart as Japanese and English are, the task requires much care and nicety.

The extraordinary brevity of the Japanese poem is another almost insuperable difficulty in the way of good translation. The Japanese poem must not exceed thirty-one syllables, consequently the whole thought has to be compressed within extremely narrow limits. This can only be done by putting in just the most absolutely essential words, and compelling the reader, partly from his own poetical imagination, and partly from his knowledge of the subject treated of, to supply life and colouring to the skeleton which is all the words present.

Words are therefore constantly used in a double meaning; there is a peculiar class of words, known as *makura-kotoba* ("pillow-words"), otiose conventional epithets and phrases which have long since lost their meaning, and the prosody also allows a word to be used without repetition in two sentences at once, so that the end of one clause is also the beginning of the next. Brevity is the soul of wit, but it is the despair of the translator, and I have on several occasions felt that I could only do justice to my subject by throwing literal translation to the winds and boldly paraphrasing and enlarging. I have, however, aimed at being literal wherever possible.

Japanese poetry may in this respect be well compared with Japanese art. The Japanese painter rarely troubles to put much detail into his pictures. A few bold outlines, a few apparently half-finished strokes, and the whole picture stands before us. Our artistic imagination and our knowledge of the subject supply the rest, and a great part of the enjoyment we have in the contemplation of Japanese art comes from the effort our own mind unconsciously makes in supplying the details which the picture suggests but does not express. The same is the case with Japanese poetry.

I have said that it needs not only poetical imagination but a knowledge of the subject before we can properly appreciate a Japanese poem. This brings me to a further difficulty which stands before a translator. The imagery of the Japanese is not our imagery, and the process of events by which he has come to his present state of culture has been quite different from that which we have experienced. A bamboo, a crane, a tortoise, have no particular meaning for us; to the Japanese they instantly suggest a thousand happy associations. In cases like these I have given short notes to supply absolutely essential information: but in the matter of notes I have been very sparing, and like my Japanese original have left as much as possible to the poetical imagination of my readers.

In the arrangement of the poems in this book, I have observed

the following order. I have placed first two sets of New Year's poems for 1903 and 1904, one each for each year by Their Majesties the Emperor and Empress, the Crown Prince, and the Crown Princess. Next come His Majesty's poems, then those of the Empress, beginning with a very interesting series of New Year's Couplets which runs through many years. At the end I have placed a few poems by Court Ladies, followed by those of Baron Takasaki, the Poet Laureate of Japan.

My thanks are due to Lady Macdonald, who first encouraged me in the idea of bringing out the translation, to Viscount Kagawa and Baron and Baroness Sannomiya, whose sympathy made the idea practicable, to Baron Takasaki, who supplied me with much valuable material in the shape of unpublished poems, to Dr. Kitasato of the Peers' School for invaluable criticisms, and lastly to my pupil, Mr. H. Matsuura, a student of the Imperial University, who has given much help in the actual work of translation. In conclusion, I commend my work to the kind consideration of the English speaking public. I shall be amply rewarded if, at this crisis in the history of the country which has become my adopted home, it wins its way in the British Empire and the United States, and earns an honest penny in the cause of charity and philanthropy.

ARTHUR LLOYD.

Tokyo. 22 December. 1904.

---

**NEW YEAR'S POEMS.**

**1903, 1904.**

御製

新年海

梓ゆきやーは外もはる  
しつゝなまなりまーしつゝしつ

皇信宮陛下御歌

新年海

年ふゆいふゆーは外も  
ゆふゆふ代はまーしつゝ

1 January 1903.

HIS MAJESTY.



HE year begins in peace: a holy calm

Broods o'er the land, and, on the glassy sea,

No rippling breeze ruffles its silent face.



1 January 1903.

HER MAJESTY.



HOSE peaceful battleships,

Riding at anchor on the silent waves,

Without a thought of foemen, seem to shew

A year of peaceful progress.

東宮殿下所款

新年海

船

は棋を打つに  
うまうまい

東宮妃殿下沙款

新年海

あつたよりいふこともあつた

1 January 1903.

H. I. H. THE CROWN PRINCE.



HE ships are gay with bunting, and the year  
Gay with the promise of prosperity.



1 January 1903.

H. I. H. THE CROWN PRINCESS.



HE circling year renews itself to-day,  
New entering on the ancient course of months :  
All is renewed,—the time-worn sea itself  
Wears a new face to greet the new-born year.



淨觀

巖上松

岩上松のまじり  
うまいはあまを  
ゆめを

皇太后陛下下河歌

巖上松

人肉のまじり  
うまいはあまを  
ゆめを

1 January 1904.

HIS MAJESTY.



HE ancient pine trees on the mossy rocks,

Stand firm against all storms: their roots are strong,  
And deeply bedded in the heart of earth.

So shall Heav'n bless our land with rooted peace  
To stand unshaken ' midst the shocks of time,  
' Midst jarring elements and outward foes.



1 January 1904.

HER MAJESTY.



WITHIN Our Park the youthful pine-tree stands,

Deep-rooted in its bed of mossy rock,  
Emblem of strength and long continuance.

So shall my Lord have length of days and power  
To crown the land with stable happiness.

東宮殿下所歌

歳上松

吹さわく風はゆるき松  
うしろに下代もそしつ

東宮殿下所歌

歳上松

動きなぐさかき御成を松の上  
かみもそしつ

1 January 1904.

H. I. H. THE CROWN PRINCE.



N fair *Arashi's*\* slopes the rooted pine-trees stand,

So, midst the storms and wind, firm-rooted

stands Our Land.

---

\* The meaning of the word *Arashi* is "*storm*", and there is therefore in the Japanese a play on words which cannot be reproduced in English.



1 January 1904.

H. I. H. THE CROWN PRINCESS.



UR peaceful age stands like the stable pine:

Who would not praise its strength and symmetry?



**POEMS BY HIS MAJESTY.**

河魁

河水  
久遠  
高麗  
代も  
此河  
も  
地も  
ぬ

河魁

水名  
久遠  
石  
名  
末  
江  
河

THE STREAM OF ISUZU.



HERE is a stream : men call it Isuzu,  
Whose gentle tide hath never ceased to flow,  
Whose placid bosom ne'er hath been disturbed,  
Whose course adown the ages knows no end.

\* \* \* \* \*

Go to the wild sea beach, and gath'ring there  
A handful of smooth pebbles, build therewith  
A mimic rockery. Though those few stones  
Should grow into a mountain, scarred and steep,  
And overgrown with moss, that sacred stream  
Shall never cease its soft, perennial flow.

---

I have here combined two of His Majesty's poems into one. The stream of Isuzu is always used figuratively for the Imperial House.



淨製

田家煙

志同此

[illegible]

軍艦

無依世保に

小舟一舸

孝

よふせむけ

王

小意

錦江

中江氏之宅

五、六、七、八、九

## THE VILLAGE SMOKE.



ES, 'tis a happy age, the curling smoke

That rises from the farms and cottages

Seems to increase its volume year by year.

---

This is evidently a reply to the Poem by Her Majesty given on. p. 51  
There is also an allusion to a well-known story told of the Emperor  
Nintoku.



## AT SEA.



LIGHT mists at morn presaged a fair bright day :

Who would have thought Azuki's tiny isle

Would thus with fogs delay our mighty ship?

---

*Azuki*, "red bean," conveys the idea of something very small. See p. 51


御製

あはれいふの

ふふふふふ

たまやう

ふふふふ

hey 're at the front

Our brave young men, and now the middle-aged  
Are shouldering their arms, and in the fields  
Old men are gathering the abundant rice,  
Low bending o'er the sheaves. All ages vie  
In cheerful self-devotion to the Land.

---

N. B. In this and the next two poems I have somewhat expanded the English version in order to bring out more fully the meaning of the original.

御製

よもの海をたふしつるをたふせし  
るはれ風をふちけしをそとせ

同

ちばぬちのちちかちちを  
わの国をりけしをそとせ



Y heart's at peace with all, and fain would I

Live, as I love, in peace and brotherhood :

And yet the storm-clouds lower, the rising wind

Stirs up the waves, the elemental strife

Rages around. I do not understand

Why this should be. Tis plainly not our fault.



E'VE tried to be sincere in deed and word,

And have exhausted every means to state

A clear and truthful case: but all in vain.

Now may the God that sees the hearts of men

Approve of what we do.

御製

おみ

いふ人ふのすういふ  
飯のうゝふふふふ

回

ふふふふふふふふ  
ふふふふふふふふ



IMPORTANT mosquitoes, light of wing,

With trivial song and sting disturb my rest

This sleepless night. —

— On what dark lonesome field,

'Midst what great hardships, lie my soldiers brave?

(Summer of 1904.)



THE SAME.



COMPLAIN not thou art hot: but rather turn

To yonder slushy fields, where labourers

Wade 'neath the sun, and e'en the water boils



御製

述懷

國やがもそふそふも  
なうあけうひそふは  
たつそふも



HERE is no second way whereby to show

The love of Fatherland.

• Whether one stand,

A soldier under arms, before the foe,

Or stay at home, a peaceful citizen,

The way of loyalty is still the same.



御製

仁

國のちからをあたへ  
るをきく心なり  
たれんか

**T**HE foe that strikes thee, for thy country's sake,  
Strike him with all thy might.

But while thou strik'st,  
Forget not still to love him.



御製

植物苑

わの園ふしけちのいもを  
きつゝもやそふのうら  
かきゝるまは



O! In my garden all things thrive and grow.  
E'en foreign trees and plants, with care bestowed  
Upon their tender shoots, grow strong and green  
Like those indigenous to soil and clime.

*"My garden"* here stands for the Japanese Empire.



## CONTENTS

**POEMS BY H. I. M. THE EMPRESS.**



皇后陛下御款

鳳芝

御書

口

新

書

書

新

書


記

書

THE NEW YEAR'S COUPLETS.

1872.


(The Year after Her Majesty's marriage)

VEN the spring-tide gales blow soft :  
the impartial hand  
Of righteousness protects fair  
Shikishima's\* land.

\* A poetical name for Japan.



1873.

EAR, O my people, and, in this day's new-born light,  
Behold and love the ancient ways  
of Nature's right.\*

\* "Nature's right." In Japanese, *ametsuchi no michi*, the way of heaven. It is perhaps worthy of notice that whereas in Chinese the word for 'natural religion' is *tendō*, "the way of Heaven", the Japanese, who is nothing if he is not practical, calls it the "way of heaven *and* earth."

途年志

とつふも——とふも  
はたの途も——とふも

都鄙途年

いふも——とふも  
むうも——とふも  
わとけはに——とふも

1874.



THE New Year opens free from care,

and all things **stand,**

As when Our Ancestors first ruled

this peaceful land.



1875.



ARK ! how the nation's peace affects

the festive throng,

And countryside and town alike

burst into **song.**

新  
 聖  
 山

Handwritten signature: *John A. ...*

松不改色

為 此 事 起 見 特 此 佈 告  
 此 佈 告 人 王 德 勝

1876.



O! Fuji, crowned with snow, his kinglike head doth rear,

Omen of perfect joy, to greet the glad New Year.



1877.



GREEN is the constant pine,\*

and green the constant troth,

That binds the ruled and rulers,

making one of both.

---

\* The pine as a symbol of longevity and lasting happiness or prosperity is a constantly recurring figure in Japanese verse.

舊年新年語

あけまして  
おめでとう  
いそいそ  
うきうき

新年祝言

日紅御旗なつかけに  
あけまして  
あけまして  
あけまして

1878.

**H**ARK ! the *uguisu*,\* earliest warbler of the Spring,  
Doth haste the praises of our  
peaceful land to sing.

\* *Uguisu*, the bush warbler, *cezia cantans*. It is a very common and much admired songster in Japan. It is a very good omen if it sings on New Year's Day.



1879.

**I**N all the streets, behold, one Emblem, only one :  
Our country's Flag, the New Year's  
Light, the Rising Sun.





1880.



HE favoured cranes in the

Imperial Ponds at play,

Forget their native swamps

and put their fears away.

The crane is a symbol of longevity. These cranes are "favoured", i.e. by the Emperor himself, and therefore are happy and contented. There is apparently a secondary reference to the people of Japan who, under the beneficent rule of His Majesty, are content to forget the old ways and happily adapt themselves to the new order of things.



1881.



ONG years be to my Lord :

The long-lived bamboo shoot

Stands wholly decked in constant

green, with spreading root.

河  
水  
久  
澄  
の  
日  
の  
と  
は  
な  
か  
ら  
の  
ま  
る  
く  
の  
ま  
る  
く

四  
海  
清

大 一 はなうらなは 廣中 代  
あまのこももなうらな 也 多

1882.



O long as the Great Sun shines

on the Earth below,

So long *her*\* noble Progeny

need fear no foe.

---

\* The Sun, *Amaterasu-ō-mikami*, first Ancestress of the Imperial House, is in Japan a female deity, not male as in other Mythologies.



1883.



APPY the land where Sovereign

mercy is so great,

That all men live as kindly

neighbours in the state.

晴天鶴

あまみち

あまみち

あまみち

あまみち

雪中早梅

あまみち

あまみち

1884.



IGH in the azure sky,

bright with the morning sun,

A wanton crane his

joyous anthem has begun.

---

\* The Song of the crane is always an auspicious omen.



1885.



EFORE the Imperial throne

the thronging nobles bow,

With New Year's vows: the

plum is blooming in the snow.

---

The reference here is to the New Year's receptions at the palace.  
A plum-tree blossoming at the New Year is a very auspicious omen.



1886.



YEAR after year, true type

of this our age serene,

The Bamboo lives and grows,

with ever-deepening green.



1887.



O ripple stirs the pond

within the garden there:

Troubles shall ne'er disturb

the peace of our glad year.



ふみふみ

雪埋雲

ふみふみ

ふみふみ

かけふみふみ

水石契久

雪代のふみふみ  
ふみふみ  
雪代のふみふみ

1888.



YON gnarled pine, beneath

its cumbrous weight of snow,

Its length of life, loaded

with happiness, doth show.



1889.



S HAPED like the long-lived tortoise,

see yon mossy stone

In Uji's stream, that failing

water ne'er hath known.

---

We have in this couplet three emblems of longevity: the tortoise,  
the rock, and the perennial stream of the Uji river near Kyoto.

齊國祝

印  
 子

社歌  
初登

非  
 世  
 女

1890.



UR roots of life are in

the holy gods of Heaven.

Like their's our people's life;

naught mar its tenour even.



1891.



'EN when it stands established,

as the columns stand

That bear the shrines of Ise,

pray we for our land.

The shrines of Ise are among the holiest places in Japan. They are successors of the earliest Shinto temples ever erected in the country. Prosperity is no reason why we should cease to pray for our country.



1892.



IKE the sun-goddess, lured

by Tachikara's skill

From Heaven's dark cave, the

morning sun peeps o'er yon hill.

There is here a reference to Japanese mythology. The Sun-goddess *Amaterasu*, being angry with her turbulent brother *Susano*, retired into a cave, thereby causing an eclipse. One of the other gods, *Uzume*, began to play before the cave: — presently *Amaterasu* peeped out to listen to the music and at last came out entirely, upon which Tachikara filled the entrance with a stone so that she could not go back. It is to this legend that the Japanese refer the origin of their sacred *kagura* dance.



1893.



OUR garden tortoises their lives of

long-drawn years

Have given for their Lord, and now

play without fears.

Here the underlying idea is that the secret of the happiness of the tortoises is that they have made a present of their longevity to the Emperor. Resignation of self is the secret of all happiness.

寄山祝

天の御子

いけいけい

なほいかに

乃唐御成る

梅花

先妻

さしはるる花は

長きしらを自ら梅うれ

1894.



ARMED by the Rising Sun

that on our Garden plays

The impatient plums anti-

cipate Spring's genial days.



1896.



EE, how the graded nobles,

rank by rank, do wait

To pay their homage to the Light

that makes them great.

---

"The Light that makes them great," in Japanese, *amatsu hi no hikari*, a periphrasis for the Imperial Favour. The authoress is thinking of the New Year's receptions.



田家煙

日しむかへをたしむるまふは  
 田つら乃けささむさけむいけり

松鶴

はるもほそはねいふさの  
 子代さうさうさうさうさう

1898.



BEHOLD! how rich I am!"

My Lord will surely say:

The smoke ascends from

many a cottage roof to-day.

---

The reference is here to the ancient Emperor Nintoku, who, observing one evening that no smoke rose from the cottages, attributed it to the poverty of the people, and instituted financial reforms which in the course of a few years enabled them to live with greater ease. His words were *Tami no tomi wa chin no tomo nari*, "my people's wealth is my wealth."



1900.



WOULD that I could hear,

upon the pine tree high

Within Our Park, a cranelet

give its first breathed cry.

---

To hear a cranelet's first cry is particularly auspicious.

雪事竹

ふたつふたつと呉竹  
雪——つふとあつて世

大工の

新年梅

ふたつふたつと呉竹  
雪——つふとあつて世

1901.



TEMPEST closed the year:  
the tempest's over now:  
The glad New Year beholds  
the bamboo dressed in snow.



1902.



N Chiyoda's Palace Courts

the New Year's plum-tree smiles:  
A smiling year has dawned  
to glad our god-blest isles.

Chiyoda is a name frequently given to the Imperial Palace. The New Year's Couplets for 1903, 4, will be found in an earlier part of the book.

明治四年の夏

江武天の

大和のふへ 廣前ふまへ 一とて 敬山

行旅を

おぼろけし

しるべきものなり 仰ぐふらなる

敬山なり

海をせうむし

同じ時吉野山より登ありて吉野の神社より

ふくしめぬ後醍醐天皇の御水像なり

解ませうむし

村をくけしるふもふりし女は  
ふやうふらふそそてぬらふ

*LINES on the occasion of a visit to the tomb of the Emperor Jimmu  
Tennō, at Unebi in Yamato, during the summer of 1891.*



HE sacred *Tamagushi*, in my hand,  
I bow before the dread sepulchral mound  
Of Jimmu, by the hill of Unebi,  
In Yamato, and, as I bow my head,  
Lo! the long glory of our Line revealed.

*Tamagushi.* Slips of white paper attached to a branch of *Sakaki* and placed before the altar of a Shinto shrine as an offering to the deity. When held in the hand, they are supposed to place the worshipper in communication with the object of his worship.

---

*ON SEEING the wooden effigy of the Emperor Godaigo, at the shrine  
of Yoshimizu on the Yoshino gawa.*



HE showers have ceased long since, and yet my sleeves  
Are wet with tender dew drops as I pass  
Through the thick shrubberies, and gaze upon  
The face of Our much-suffering Ancestor.

The Emperor Godaigo, who is famous for his misfortunes, reigned from A.D. 1318—1339. He attempted to save his country from the miseries of a civil war by restoring the personal rule of the Sovereign, as His present Majesty has done. But in this he did not succeed.

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河陵

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— ۱۲۹ —

九、

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橋より

りてみ

漢

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主君軍

江上草

以て異世に

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卷之四

725

45

AT THE TOMB OF THE EMPEROR GODAIGO.



UR feet approach the sacred Sepulchre  
Of great Godaigo. See! the drooping flowers  
Are moistened with the dew of Nature's tears.

---

The Emperor Godaigo is famous in Japanese history for his virtues and his misfortunes.



LINES WRITTEN WHILST STORM-BOUND DURING A JOURNEY.



TORM-bound, I dwell beside the broken bridge,  
And listen to the sound of roaring waves,  
And think, how fares My Lord upon his ship,  
Storm-bound in some poor haven, where the waves,  
Toss him, like rebels, roughly to and fro?

---

His Majesty was at the same time storm-bound on the ship that was taking him on a tour of inspection to Sasebo and Kure. See p. 13.



月し時

ゆきあて御母

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東北

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手

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た

NEAR THE BEACH AT MAIKO DURING THE SAME JOURNEY.



PON the beach I hear the mad waves break,

Start from my idle dreams, and sadly think

Of my dear Lord on board the Imperial ship.



WHILST HIS MAJESTY WAS ABSENT ON A PROGRESS THROUGH  
THE NORTH EASTERN PROVINCES.



ARELY this summer comes the cuckoo's song

In our familiar gardens. Can it be

That, with My Lord, the cuckoo too has gone

To make a progress to the Far Land's End?\*

---

\* *Land's End*. In Japanese, *michi no ku*, the name applied to the extreme north of the main island.

白  
頭

友誼情

ち

抄

[illegible]

初

三

1

一七五

にやう

いよ  
妹  
子

بسم

THE SAME.



HIS year, I ween, the hardy fishermen  
Of Matsushima and the northern land  
Shall wet their sleeves with tears of glad content,  
Because the waves of mercy are so high.

Matsushima is one of the beautiful places in the northern part of Japan. If I am right in my conjecture, this poem was written shortly after a terrible tidal wave had swept the coast, costing an infinity of lives and much misery. "To wet the sleeves" is an ordinary poetical expression for "to weep."



THE SAME.



WAIT not only for the geese that fly  
Each Autumn Southward, but my longing gaze  
This year is ever turning to the North.



THE SAME.



'EN in the cool broad shade the Palace throws,  
With splashing sound of water, and the breeze  
That sweeps the open halls from end to end,  
We hardly bear the heat.

How shall my Lord,  
In mountain huts, that scarce ward off the sun  
With their poor shingle roofs, endure the grief  
Of the long days and sleepless summer nights?

LINES

Written at a song-party in honour of the late Prince Iwakura,  
shortly after his death.



HOU white Chrysanthemum, that late didst serve,  
Brightest of flowers, for His Majesty,  
Now that the chilling hoar-frost's master hand  
Hath nipp'd thee, utter fragrance more and more  
From thy crushed petals.

---

The late Prince Iwakura was one of the most distinguished servants of the Crown at the time of the Restoration. At a "song-party" every guest is expected to compose a poem on some given subject.



LINES

To the late Prince Konoe on his 88th birthday.

**T**HE *uguisu*, on the thread-like branch  
Of the, droop'd cherry tree, its long-spun song  
Repeats with gladness, and its burden this:  
"Long, prosp'rous, years be to this ancient house!"



AT AMANOHASHIDATE.



Y Yosa's sea, the Heavenly Ladder lies  
Prostrate, and cut by fog: Yet the spring Moon  
Climbs boldly on, and makes the shining mist  
The stair by which to reach the gate of Heaven.

---

Ama no Hashidate (the Heavenly Ladder) is one of the most picturesque spots in Japan. It is a long narrow isthmus, almost like a viaduct, which connects a small island with the main land. The sea round it is known as the Yosa sea.



煙草

あはれを今もいふ  
煙草はあはれをいふ

貴露迷情

あはれをいふ  
あはれをいふ

## TOBACCO.



HE farmers soon will reap the fragrant crop :

Lo! the tobacco, with its great broad leaves,

Deepens its colours in the burning fields.

---

Her Majesty was surely thinking of more than the tobacco. For some years it has been clear to those that had eyes to see, that the time was coming when Japan should reap the harvest of her toil during the early years of Meiji.



## COMPASSION.



AT night I sit, and, looking o'er the fields,

Think of the myriad poor, and all their toil,

And, as I think, my sleeve is wet with tears.



## THE WINTER'S COLD.



HE winter, with its rigours, touches not  
Our bodies, clad in vestments warm and rich;  
But when we think upon the shivering poor  
That freeze in their thin rags, the cruel tooth  
Of pitiless winter bites our inmost heart.



## READING



HE jewel in a Lady's Coronet  
Gleams in her hair, and sparkles in the gloom,  
And yet 'tis naught,—a sparkle, not a light.  
The book whose page enlightens the dark mind  
Is the true treasure.

懷獨

天地の神  
を  
あはれむ

心

群  
を  
あはれむ

CIRCUMSPECTION



TAKE heed unto thyself: the mighty God  
That is the Soul of Nature, sees the good  
And bad that man in his most secret heart  
Thinks by himself, and brings it to the light.



PEACE OF MIND.



WHY should I fear the harsh reproof of men  
When my own conscience speaks

no word of blame?




TO THE STUDENTS AT THE PEERESSES' SCHOOL.

**T**HE brightest diamond on the earth,  
If left in Nature's trim,  
Uncut, unshaped, is little worth,  
A pebble, dull and dim.  
So man, though rich in sense and wit,  
And all the gifts of life,  
Is useless, and for little fit,  
Till pruned by Learning's knife.  
If, like the hands on the clock's face  
That Time's swift course proclaim,  
You rest not on your daily race,  
You will not miss your aim.



TO THE STUDENTS AT THE PEERESSES' SCHOOL.

HE water placed in goblet, bowl, or cup,  
Changes its shape to its receptacle,  
And so our plastic souls take various shapes  
And characters of good or ill, to fit  
The good or evil in the friends we choose.  
Therefore be careful in your choice of friends,  
And let your special love be given to those  
Whose strength of character may prove the whip  
That drives you onward to fair wisdom's goal.



善海祝

唐 杜牧 寄 李 正人 詩

君 家 在 洛 陽 門 下 有 名 人

張 翥 詩

杜 牧 寄 李 正人 詩

君 家 在 洛 陽 門 下 有 名 人

## THE CHINA SEAS

(1894)



HE China Seas resound with many a roar—

Of winds that howl across their rolling wastes,

Of waves that break upon their rocky shores,

Of fighting men that shout for victory.



SUGAWARA MICHIZANE.



HE heard the taunt, that such a studious lad,

Who never from his book his eye could lift,

But sat and studied through the live-long day,

Must be perforce unskilful in the arts

Of war : and straightway from his desk uprose,

Seized his long bow, fitted his shaft, and drew.

The arrow in the middle gold proclaimed

Brain, hand, and eye, alike were trained to serve.

---

Sugawara Michizane was a famous student-warrior of the Muro-machi Age.

平壤曲 (皇軍行歌)

頃ハ晴海ニテ長月ナキ時節

大月ハ急流ニ時節ナキ時節

平壤城ニ近ツケハ堡壘あるは

咸字軍部ニ其分隊ニ

海を以テ我軍の兵

砲撃するを物とす

面も亦あつた敵も亦あつた

秋の木の葉も赤くなり

とりての上は旗高くか

は代々々々々々々々々々

THE BATTLE OF PHENG-YANG.

(Sept. 1894).



IGH o'er the Taidong-gang stood the moated  
castle of Pheng-yang,

Guarded with frowning forts, and the flower  
of China's battalions,

Marshall'd for battle behind strong  
parapets, walls, and entrenchments.

Space unprotected was none: but our men,  
with spirit undaunted,

Forded the stream, in the teeth of a rain  
of bullets, and straightway

Charged at the foe, and scaling the walls  
rushed into the fortress.

Irresistible was their charge, the dispirited foemen  
Fell like the falling leaves, or vanished like smoke.

On the ramparts

Up went the Rising Sun and the jubilant  
clamour of Banzai.

御歌

元帝が戦死したとき父を

よきおとこ

6. のちすゝちのやとせむいふ

五ノ子ハ

あつては、いふを杖より竹の

古來無此

TO BARON TAKASAKI AFTER READING A POEM BY HIM  
ON THE DEATH OF HIS SON MOTO-  
HIKO BEFORE PORT ARTHUR.

**W**E mourn for him, the son, who lost his life  
For his dear country on the battle field;  
Yet 'tis the father's heart that grieves us most.

\* \* \* \* \*

**T**AKE thou his son—he's full of life and hope—  
And use him as thy trusty bamboo-staff,  
For serviceable aid in all thy work.

---

N. B. Baron Takasaki's poems on the death of his son will found in  
their proper place near the end of the volume. • •

高千穂江よ

北白川宮故能久親王地 富子殿下

瑞節

高千穂江よ

高千穂江よ

高千穂宮守正王地 伊都子殿下

高千穂江よ

高千穂江よ

## THE WORK OF THE RED CROSS SOCIETY.

*H. I. H. Princess Kitashirakawa.*



HE snow-white bands our tender hands have rolled  
Are dyed with the red blood of our true hearts  
To give fresh vigour to our wounded men.



*H. I. H. Princess Nashimoto.*



WE are but women, and our slender hands  
Are all untaught to grasp the musket stock:  
Yet in this work we know that we can bear  
Our share of the great burden of the war.

---

The Ladies of Tokyo, from the highest downwards, have worked diligently at rolling bandages and assisting in the work of the Red Cross Society.





## POEMS BY THE COURT LADIES.

The reader will kindly imagine a Song-party within the precincts of the Imperial Palace. The subject is the War with Russia, and each of twelve Court Ladies contributes her mite to the poetical fund.

高倉孝子

きつとあつたおんなのこ  
もむしやうねるおんなのこ

千種佐子

いのちのちからをうけとる  
うしろのうしろのうしろのこ

*The Lady Hisako Takakura.*



HE true Yamato-spirit — when a man,  
Wounded, and lying on a bed of pain,  
Feels the desire for fight arise anew,  
And cannot rest ; but, ere his wounds are healed,  
Longs to go forth to war — 'tis surely this.



*The Lady Kotoko Chikusa.*



HE foemen's ships have sunk beneath the waves,  
And o'er the seas where once they sailed supreme,  
Now floats the Rising Sun, omen of good.

小倉文子

あつたきほのうらみ

いふ神いふ神

園 祥子

たまふのうらみ

いふ神いふ神

*The Lady Fumiko Ogura.*



MOURN not for Hirose, for though the deep

Hath snatched his body from us, yet his soul

Receives our worship, like a god of War.

---

Commander Hirose was one of the earliest victims of the Siege of Port Arthur. The shot which killed him carried his body into the deep, leaving only a small piece of mangled flesh behind in the boat.



*The Lady Sachiko Sone.*

'TIS Springtime, and the warming influence

Of our dread Sovereign's fame shines on men's hearts,

And warlike virtues come like flowers to bloom.

姉小路良子

はるかにあけぬき  
おのれをいふは  
おのれをいふは

小池道子

おのれをいふは  
おのれをいふは  
おのれをいふは

*The Lady Yoshiko Anegakōji.*



AND of the Rising Sun, in every clime

Thy praises have been sung, distinct and clear,

With roaring cannon and exploding shells

To thunder forth a loud accompaniment.



*The Lady Michiko Koike.*



OUR ponderous foe, boastful and arrogant,

Spoke mighty words, but lo! our active host,

With quick-dealt blows shattered his battleships,

So that we wondered, were they men or gods?



蘇素格子

あうなふのうあうなふの

すうなふのうあうなふの

北嶋以花子

あうなふのうあうなふの

すうなふのうあうなふの

*The Lady Kaneko Yabu.*



WORTH to the battle go our willing men,  
Ready to offer for their country's weal  
Their lives and all that's dearest. Ah! they're  
brave!



*The Lady Itoko Kitashima.*



HERE is no foe that dares to set himself  
Against our Rising Sun. Therefore, be brave,  
And march to battle, soldiers of Japan.

吉田 純子

海を渡る舟のうねり

そよ風はささやき

生 源 寺 雄

大空の雲の袖

やいばり花

*The Lady Kaneko Yoshida.*



EE, our dear brothers, to the war have gone,  
United in their patriotic love,  
Gladly to give their lives by land or sea.



*The Lady Isao Seigenji.*



SWEET perfume is on our Master's sleeve,  
The perfume of the sweetest flower on earth,  
Loyalty, growing in the nation's heart.

平田三枝

あゝかゝうふ國の春  
は神も人も

吉田 堯

いふ人もふ人も  
あゝかゝうふ國の春

*The Lady Mitsue Hirata.*



THE loyal hearts that think not of themselves  
And private cares, but of the common weal,  
God has for them a special meed of praise.



*The Lady Ai Yoshida.*



WHENEER the call has come to them to fight  
For their dear country's sake, our warriors **brave**  
Have shewn themselves true sons of old **Japan**.

**POEMS BY BARON TAKASAKI**  
**COURT POET.**

甲辰年

とく

高崎正風

に

あ

い

何

し



I.

NEW YEAR 1904.

**S**EE Fuji blushing down his snowy neck:  
The Rising Sun hath touched him with her\* rays.

---

\* The reader will remember that in Japan the Sun is a female deity.



II.

THE SEA AT NEW YEAR, 1904.

**T**HE ocean shows tumultuous waves dispersed:  
Fit omen for this war-foreboding year.

北河宮の

御別業より

御供へし七草を

植へし

と記に

あつたてふとある

外記に

園の七草

と云

御歌を

そと

しる

り

あつたてふとある  
園の七草

### III.

*Princess Kitashirakawa\* sent to the poet on New Year's  
Morning 1904, a bamboo stand with seven kinds  
of grasses and the following distich :*



EVEN plants I send you on a bamboo stand,  
Each symbolizing life happy and long.

---

\* Her husband, Prince Kitashirakawa, one of the most venerated of the  
Princes of the Blood, died during the War with China in 1894.



### IV.

TO WHICH THE POET REPLIED AS FOLLOWS:—



YOU have betimes been gathering flowers this year;  
I scarce have plucked a single plant of song.

山家新年

心はもあふくちよりかきぬ酒  
をさそとやまふふし

春はあけぬ

夏はあけぬ

こゝろのうらなはあけぬ  
心はあけぬ

V.

NEW YEAR AMONG THE MOUNTAINS.



VEN the mountaineer beside his hearth,  
With wife and children, greets the glad New Year.



VI.

SPRING.



HE *uguisu*, warbling in the brake,  
Tells us that Spring is nigh, and from the plains  
The light haze climbs the verdant mountain sides.



昔

おれはいつにならばいふことある  
ことあるが、いふことある

梅

おれはいつにならばいふことある

——いふことある

いふことある

武士の

梅のつぼみ

## VII.

### THE UGUISU.



ETIMES the uguisu leaves its nest:

Can it be that it wishes to forestall

Our eager soldiers going to the Front?



## VIII.

### THE PLUM BLOSSOMS (1904)



OUR hardy plums this year have dared to bloom

Amidst the snow. Our hardy regiments

Bloom valiantly amidst Manchurian snows.

川  
西  
花

大井川に船を舟に中へも

園東花

春の夜はやみよしもふ柳堂に  
ささくみえそちをさくらうね

五五ノミナモト



IX.

THE PLEASURE-SEEKERS.



HIS spring, the pleasers will sail in boats,  
Adown the river Oi,\* by Arashi,  
To see the peaceful cherries; but their talk  
Will all be of the tempest of the war.

---

\* The banks of the Oi river near Mount Arashi (tempest mountain)  
are very famous for their avenues of flowering cherries.



X.

FLOWERS IN THE DARKNESS.



SOMETIMES before my casement I have placed  
A lighted lamp, and in the gloom outside  
Have seen the cherry petals fall like snow  
On the black earth beneath.

夏田

恙

標

人

床

すなへ  
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木

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## XI.

### A SIESTA IN THE COUNTRY.



UNDER the verdant hazel's canopy

I see some lads and lasses at their ease,  
Resting, I think, from their laborious work  
Of planting out the tender shoots of rice.



## XII.

### WHEAT-HARVEST.



THE other day the ears of wheat turned red ;

And since that time the fisher-boats go out  
Daily to catch the *ika*.



### XIII.

#### MY GARDEN.\*



Y garden's full of weeds: I pluck up one,  
To find another in its place, and thus  
The summer's ended ere my work's half done.

\* Here the garden is the soul of man which needs constant attention.



### XIV.

#### A FAVORITE SPOT BY THE SEA.



HE waves are dashed in spray against the rocks,  
And cool the wind that blows upon my face.

度子

水戸の藩政  
おのづから  
しるす

[illegible]

XV.

GROWTH UNDER DIFFICULTIES.



THE summer grass is growing on the roof,

Where all the tiles are scorched by the July sun.



XVI.

SHIOBARA\*



THE gale sweeps up the valley, and the leaves

Of Autumn maples borne along the wind

Make all the sky look crimson.

---

\* Shiobara is a favorite resort amongst the mountains of Shimotsuke.  
It is famous for the abundance and beauty of its maples.

古蹟考

わにふりわや又ふくむふくふ  
かふはるふふふふふふふ

あふふふふふふふふふ  
我ふふふふふふふふふ  
ふふふふふふふふふ



## XVII.

"NATURAM EXPELLAS FURCA TAMEN USQUE RECURRET."



OW came that cricket in my sleeping room?

I thought I'd closed each chink and cranny tight.

---

The reference here is to oft-recurring thoughts which haunt the mind, however much we try to banish them.



## XIII.

THE CHRYSANTHEMUM.



AM not anxious for a long, long life,

Therefore I plant the tall chrysanthemum,

Not as a symbol of longevity,

But as the sweetest flower upon God's earth.

新月

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XIX.

MOONLIGHT SCENES IN TOKYO.



SOME say that if a man would see the moon  
In all her beauty, he should pilgrimage  
To fair Sarashina or Sagano; \*  
And yet our Tokyo plain, with scarce a hill,  
Can hardly be surpassed for moonlight scenes.

\* Sarashina is amongst the mountains of Shinano, Sagano is near Kyoto.



XX.

MAPLE LEAVES REFLECTED IN THE WATER.



THE maple leaves reflected in the pond  
Make all the water crimson. The gold fish  
Seem to have lost their colour!

連年雪

山崎山崎山崎山崎  
山崎山崎山崎山崎

都雪  
山崎山崎山崎山崎  
山崎山崎山崎山崎

## XXI.

### SNOW ON THE MOUNTAINS.



HE hills are white with snow. But who can tell

Yesterday's snow from that which fell to-day ?\*

---

\* Purity is the same in all ages and climes.



## XXII.

### SNOW IN TOKYO.



HE snow that falls within the capital

Has this advantage: it obtains the praise

Of the Imperial Majesty.

此の如く

ちんちん

中

ちんちん

高直花

五

凍蝇

[illegible]

XXIII.

SNOW.



LOWERS blossom and then fall : the flower-like snow

Falls first and blossoms later.



XXIV.

A COLD MORNING.\*



FROZEN fly upon the window pane

So moved my pity that I could not lift

My flapper to remove it.

---

\* "A touch of pity makes the whole world kin."

وہی ہے جس نے یہ لکھا ہے

کہ میں نے یہ لکھا ہے

وہی ہے جس نے یہ لکھا ہے  
کہ میں نے یہ لکھا ہے

وہی ہے جس نے یہ لکھا ہے  
کہ میں نے یہ لکھا ہے  
وہی ہے جس نے یہ لکھا ہے  
کہ میں نے یہ لکھا ہے  
وہی ہے جس نے یہ لکھا ہے  
کہ میں نے یہ لکھا ہے  
وہی ہے جس نے یہ لکھا ہے  
کہ میں نے یہ لکھا ہے



XXV.

*When Her Majesty visited the poet at his villa of Onpakwaku  
("building washed by merciful waves") in Hayama.*



ALL this long day the envious vernal haze  
Has not once ventured to obstruct the view  
Of Fujiyama. Did it haply know  
Her Presence here to-day?



XXVI.

*Her Majesty spoke some kind words with reference to a portrait  
of the poet's mother which she saw.*



THOSE gracious words which, like soft drops of dew,  
Fell from the tender heart of Majesty,  
Have brought refreshment to the withered tree.\*

---

\* "Withered tree" is often used of a dead person. Here it refers to the poet's mother who would hear the words of kindness in the Spirit world and rejoice.

社会主義

あじない

国中のなで

いふこと

根こそぎ

おろす

なす

はるかに

む

いふこと

美照るまな

口を一つに結ぶと云ふこと

言ふこと

いふこと

いふこと

## XXVII.

*Her Majesty plucked up a pink to take home as a souvenir  
of her visit.*



THE humble pink that I did humbly rear,

Will proudly blossom in the Imperial beds.



## XXVIII.

*Her Majesty praised the view of Mt. Fuji, and reminded the poet  
that the late Empress-Dowager Eisho had always considered this  
to be one of the most beautiful views of the mountain.*



OUNT Fuji looked his very best to-day:

It fills me with content, as, but for this,

I have no view that I can offer her.

龍光寺の讀經堂に記したる歌

紀伊事あるもふなにか原の  
ひらきの海代はふ強きれ

白雲を霞下より 白く

かきかきかきかきかきかきかき

あまのこゝろに ありて

あまのこゝろに ありて ありて ありて

XXIX.

*On the poet's own villa, which was named by the Crown Prince  
Onpakwaku, ("building washed by merciful waves.")*



THE gladdening waves of royal mercy wash  
This building, and their pleasing power affects  
Even the spirits in Heaven with hidden joy.



XXX.

*After reading the Nihonshoki on the Festival of Kigensetsu.*



READ to-day our ancient chronicles  
With their brief records of great Jimmu's reign,  
And felt its glory in their brevity.

日暮時分  
 夕陽の光  
 照らす  
 山を渡る

玉珠  
 仇いふは  
 夢集

XXXI

THE LONG-PROTRACTED RUSSO-JAPANESE NEGOTIATIONS.

(1903-4)



'EN the long-suffering Buddha turns at last

In anger, when a man with insolence

Strikes his face more than thrice.

There is a reference here to a Japanese proverb, equivalent to our English proverb about the turning of the crushed worm. *Hotoke na kao mo sando.*



XXXII.

THE DOMESTIC WAR LOAN (1904).



BURDEN 'tis upon the people's back,

But one they bear most willingly, because

It furthers their desires in this great war.

None but those who can see behind the scenes of Japanese life know how great are the present privations of those who are left behind, and how patiently they are borne. It is very seldom that murmurs are heard.

牛

角に空を

かきし仇を

やりしを

やりしを

やりしを

廣瀬海平

中佐り

忠烈了

威し

七

生

五

大

かきし

やりし

やりし

魂



XXXIII.

THE WAR.



OW will the patient ox think of the time

When he too was a warrior and with horns

Blazing wrought havoc in the foemen's tents.

---

\* Referring to a tale from Chinese history. Not only the descendants of the *bushi*, but even the farmers and labourers have felt the patriotic spirit stirring in them.



XXXIV.

COMMANDER HIROSE.



NLESS his prayer be heard, that seven times

Born upon earth, he, by a sevenfold life,

May demonstrate his loyalty and truth,

His faithful heart will never be at rest.\*

---

\* The reference here is to a poem of Commander Hirose in which he says that a seven-fold life would not exhaust a man's obligation to his country.

同人の

埋葬

かきしつゝ要の申人か  
今いひつゝいひつゝ  
あゝあゝあゝあゝあゝ

征露

あつたあつたあつたあつた  
あゝあゝあゝあゝあゝ  
あゝあゝあゝあゝあゝ  
あゝあゝあゝあゝあゝ

**XXXV.**

COMMANDER HIROSE'S FUNERAL.

**T**HE cherry blossoms fall upon his bier,  
And rest there. Can it be because they wish  
To follow his dear soul beyond the grave?



**XXXVI.**

THE RIGHTEOUS WAR.

**O**UR cause and aims are righteous, and our arms  
Righteously wielded:—who shall dare resist?

九連城占領の大海を

こゝろわくも

傍観をとりつけ

きこ

わくもきこ

敵將

マカド提

あ

あゝ城ふは

智の義退

あゝ城ふは

碑りけふ

あゝ城ふは

**XXXVII.**

AFTER THE BATTLE OF THE YALU.



UT yesterday it was the sea that rang

With shouts of victory, to day the land.



**XXXVIII.**

THE DEATH OF ADMIRAL MAKAROFF.



E thought to whet our souls on his: Alas!

The whetstone's broken.

敵前 勇まき 夫正のやうに 生半かた

架橋

かけつゝ 橋も 津も

仇は ぬきまゝ 上は かくし

目

やうに なる 橋も かく

口を 沈

大は けつと なる かくし  
かた なる なる なる なる

XXXIX. XL. XLI.

THE VICTORY AT CHIN LIEN CHENG.

DOWN came the bullets like rain: our troops o'er  
the river undaunted  
Calmly threw their pontoons, truly an action  
divine;  
For to be brave is divine: those bridges thrown  
over the current  
Had their foundations in nought but the old  
soul of Japan.  
Soul of Japan, deep-rooted of yore in the heart  
of the nation,  
Linking the past with now, *aurea aetas* with ours;  
Shining dimly hereto in a land unknown to  
the Nations;  
Now through our Sovereign's grace blazoned  
abroad on the Earth.

神鳩

神軍一いつくは鳩に古は  
 一いつくは鳩に古は

神軍一いつくは鳩に古は

おろ

神軍一いつくは鳩に古は

神軍一いつくは鳩に古は

神軍一いつくは鳩に古は

おろ

神軍一いつくは鳩に古は

神軍一いつくは鳩に古は

神軍一いつくは鳩に古は

おろ



## XLII.

### THE DOVES OF THE USA HACHIMAN.



WHEN Jimmu led his armies to the fight,  
The sacred Kite of Yata led the van  
And showed him where to tread; this year again,  
The peaceful doves of Usa Hachiman  
Have left their wonted seats and crossed the seas  
To act as pilots to our warring fleets.

---

\* After the declaration of the war with China in 1894, and again after the declaration of war against Russia, the sacred pigeons in the temple of Hachiman (god of war) at Usa in Kyushu mysteriously disappeared.



## XLIII.

### ON THE BIRTHDAY OF CROWN PRINCESS.



SO glad are all to-day that e'en the crane  
Moulded in bronze, in the Imperial Park,  
Will lift its voice and sing.

旅り恋

多る—海迄—  
妹を—い—

喫茶

玉の露  
味—  
あ—  
あ—

XLIV.

TRAVELLING ALONE.



WHEN I behold some lovely scenery  
Of sea or mountain, tears rise to my eyes  
Because my dear one is not by my side.



XLV.

TEA.



TAKE that good tea; it tastes a little rough  
When first you drink it; but a longer use  
Will show you that in bitter things there lies  
A hidden sweetness.

濠洲総督テニシ卿より詩を乞はれん

たゞしやうとて

はらへくもあけあそびたり  
ふゆのちかはるるさ  
さよのちかはるるさ  
あそびのちかはるるさ  
あそびのちかはるるさ  
あそびのちかはるるさ

XLVI

*To Tennyson, the noble Laureate's Son, and Governor of the  
Austral Commonwealth:*

**M**OUNTAINS and Seas, with bars material, keep  
Our little lives asunder, as themselves  
Are kept apart and sundered; but beyond  
The mountains and deep seas, the world of soul  
Unites our hearts with pleasure . . . . .

. . . . . **I**T is good  
To have a friend that speaks a different tongue,  
And lives with people of another sphere,  
With different thoughts to those that I have known,  
And yet a friend . . . . .

. . . **W**HEN shall I meet again  
My peerless friend, and grasp his great good hand,  
And speak once more with him as friend to friend?  
I know not when, but still I long and wait.

思ふ事ちうけし頃を在せしとて

うらむとせぬものあり　あゝあゝとせむしにあら

さういふまじしのもゝ　あつとせむしにあら

まゝのけりひさしなるに　いひやせし　さあかん　—　まゝ

なまなまの　くらゐに　あつとせむし　去年に　はたし　の

いふ　—　まゝ　あゝあゝとせむし　まゝの　あゝあゝとせむし

あゝあゝとせむし　あゝあゝとせむし　あゝあゝとせむし

うらむとせむし　あゝあゝとせむし

XLVII.



ARK! that thy matin lay dost bring  
To Heaven's gate with soaring wing,  
Then, falling like a dropped stone,  
Seek'st thy poor nest with grass o'ergrown,  
To rise again. Dost thou well know  
Thy course our human life doth show?  
For man, successful, soars on high,  
Then falls through some calamity,  
To rise again. Vicissitude  
Is all man's boasted beatitude.  
Rising or falling, may we sing  
Like thee, brave lark, on happy wing.



紀元節

一 股 武 德 頌

雲をよむる高千穂の高根あふく草花も  
さひさふらん大御代を仰ぐよき年なり

二 股 仁 德 頌

海原をさる塩釜の地はあふくさひさふ  
めづるは波はあふくを仰ぐよき年なり



## XLVIII.

### KIGENSETSU.\*

#### I.



N Takachiho's slopes a breeze  
Stirred in the grasses and the trees,  
And men leaped up with joy and said;  
"We'll follow thee, be thou our head!"  
Oh happy day for me and mine  
That gave us our Imperial line.

#### II.

In Yamato there lies a pond,  
Expressive of our loyal bond:—  
Its name, significantly meant,  
Is Haniyasu, world's content.  
Oh happy day for me and mine  
That gave us our Imperial line.

---

\* *Kigensetsu* (February 11) is the day on which Japan celebrates not only the Accession of *Jimmu Tennō*, its first Emperor, but also the granting of the constitution by His present Majesty.

三股 皇墓頌

大津日嗣の 高御座 子代皇代に 命ぜられた  
もろろとあし そろそろを 御くさるるを 承け

四股 国俗頌

あうかやく 甲のむけ 乙のむけ 乙のむけ  
乙のむけ 乙のむけ 乙のむけ 乙のむけ

III.

When Jimmu fixed the Imperial throne,  
Justice and mercy to atone,  
He laid its bases broad and deep,  
A throne that should for ever keep.

Oh happy day for me and mine  
That gave us our Imperial line.

IV.

And when, on this our Festal Day,  
Spontaneous mercy to display,  
Our Emperor gave us, frank and free,  
Constitutional Liberty,  
Was ever nation blest as we?

Oh happy day for me and mine  
That gave us our Imperial line.

大崎ニナ九年の盛曲をばき奉りて

大崎の盛曲をばき奉りて

大崎の盛曲をばき奉りて

大崎の盛曲をばき奉りて

大崎の盛曲をばき奉りて

大崎の盛曲をばき奉りて

**XLIX.**

THEIR MAJESTIES' SILVER WEDDING.



OME twenty years or more ago  
They took the climbing Fuji vine,\*  
And wedded it unto the Pine,  
And bid the two together grow.

And we have watched, as years have flown,  
The Fuji twine its tender arms  
Around the Pine's robuster charms,  
Until the two became as one.

So now we pray that, thus entwined,  
The two may stand for happy years,  
One in their strength, and free from fears  
Of storm or tempest, rain or wind.

---

\* *Fuji* — wistaria. Her Majesty, a Princess of the House of Ichijo, is  
is a descendant of the *Fujiwara* Family. The Pine here represents His  
Majesty.

奉紀 白くも冊立の唱歌

御垣の内はもとて、雪の庭は生ひなをて春のひやまの  
かりしりん 雪の庭のうらみかとしりて秋の時をえて  
白くものはきは四方のうみをうるはむもををられ

ふべかりて

会唱

わさよにとけを  
わさよにとけを  
わさよにとけを  
わさよにとけを

L.

ON THE CROWN PRINCE.



TENDER seedling, frail and fair,

Within the Imperial Garden grew,  
Sun-fed, and nurtured by the dew  
Of human love and tender care.

And presently increase did come,  
With sun, and dew, and quickening breeze;  
It grew and flourished at its ease,  
A towering chrysanthemum.

And then they took and planted it  
In its own place where it might spread,  
And raise its many-flowered head,  
With praise of men, as it was fit.

We, lowly plants within the beds,  
Around its roots, looked up, and lo!  
The drops of mercy fell below,  
Through him and from him, on our heads.

Therefore, we sing, God bless our Prince!  
Long years of happiness be his:  
A life of pure unbroken bliss  
Spend thou with us, beloved Prince!



長男元吉 弟 二羽  
 いはれ 大雁 二羽  
 補せぬ 旧より 野へも  
 うしとて けし 一羽  
 こそ ちかんとす 秋



LI.

ON HIS SON.

*The poet's son Motohiko, a naval officer, about to start for the war, received a brace of wild geese from the Court.*



YOU'VE had a royal gift: Now, in return,

Shoot that proud bird that haunts

the Eagle's Nest,\*

And bring him as an offering to your Lord!

---

\* The Eagle's Nest is one of the forts at Port Arthur.




旅順背面攻撃に参加せし兵勇元来戦北の  
報に接し其振動よりして其意を以て  
ききしなり

文をよみて國はさかぬとぞ  
ちのちのちのちのちのちのち  
強いぞわがわがのちのちのち  
これぞたゞのちのちのちのち

LII.

*Before the picture of his son Motohiko, on the night that the news came of his death before Port Arthur.*

I.

ELL hast thou kept the teachings of thy sire  
That ever bade thee in the perilous hour  
Yield up thy life for thy dear country's sake.

II.

Now rest in peace; the son thou leav'st behind.  
Thy only son, I take and nurture up,  
A living monument of all thy worth.

---

N.B. Among the poems of Her Majesty will be found a poem which was inspired by the perusal of this one.



かゝられし明治二十二年十月より

詔勅一旦緩急あるに我輩公奉る所

天壤多事窮の 皇室を扶養する

の事なり 大御詞を敬みし事なり

大君れいし入る所を志す所あり

大君れいし入る所を志す所あり

LIII.

**W**HY should I weep for him that's gone before?  
He had the dread words of our August Lord,  
Teaching the duties of our citizens,  
And, following this teaching, went before.\*

---

\* In the famous Imperial Rescript on Education, issued a few years ago, and which forms the basis of the moral teaching given in Japanese schools, the rising generation are told to support the Imperial House even at the cost of their lives, whenever an emergency arises demanding such sacrifice. The poem refers to this edict. Every one that has lived in Japan, and has learned to know its people, is aware of the tremendous moral force exercised by the Rescript.



皇后宮に賜ふ

御歌のゆづる

いふかたはたまぬ神をいぬもあは  
らぬのこゝろを素のこゝろ

果竹のこゝろをいぬもあは

らぬのこゝろをいぬもあは

LIV.

AFTER READING HER MAJESTY'S POEM.\*

L



WEPT not for my son, yet now my sleeves  
Are wet with tears, — with gracious tears that fall  
Like rain-drops from our country's mother-tree.

II.

Yes, I will take my late son's only son,  
And rear him gently. He shall be to me  
A staff, to Thee a strong, protecting shield.

---

\* See Page [79](#).



ちきりきりきり

新けしむきり

山のきり

けしむきりきり

けしむきりきり



LV.

ON MEETING HIS SON'S REMAINS.



HIS day I went to meet his poor remains,  
An empty shell—mere ashes —; for his soul  
Lingers behind the body, till our flag  
Has marked Port Arthur's fortress as our own.







